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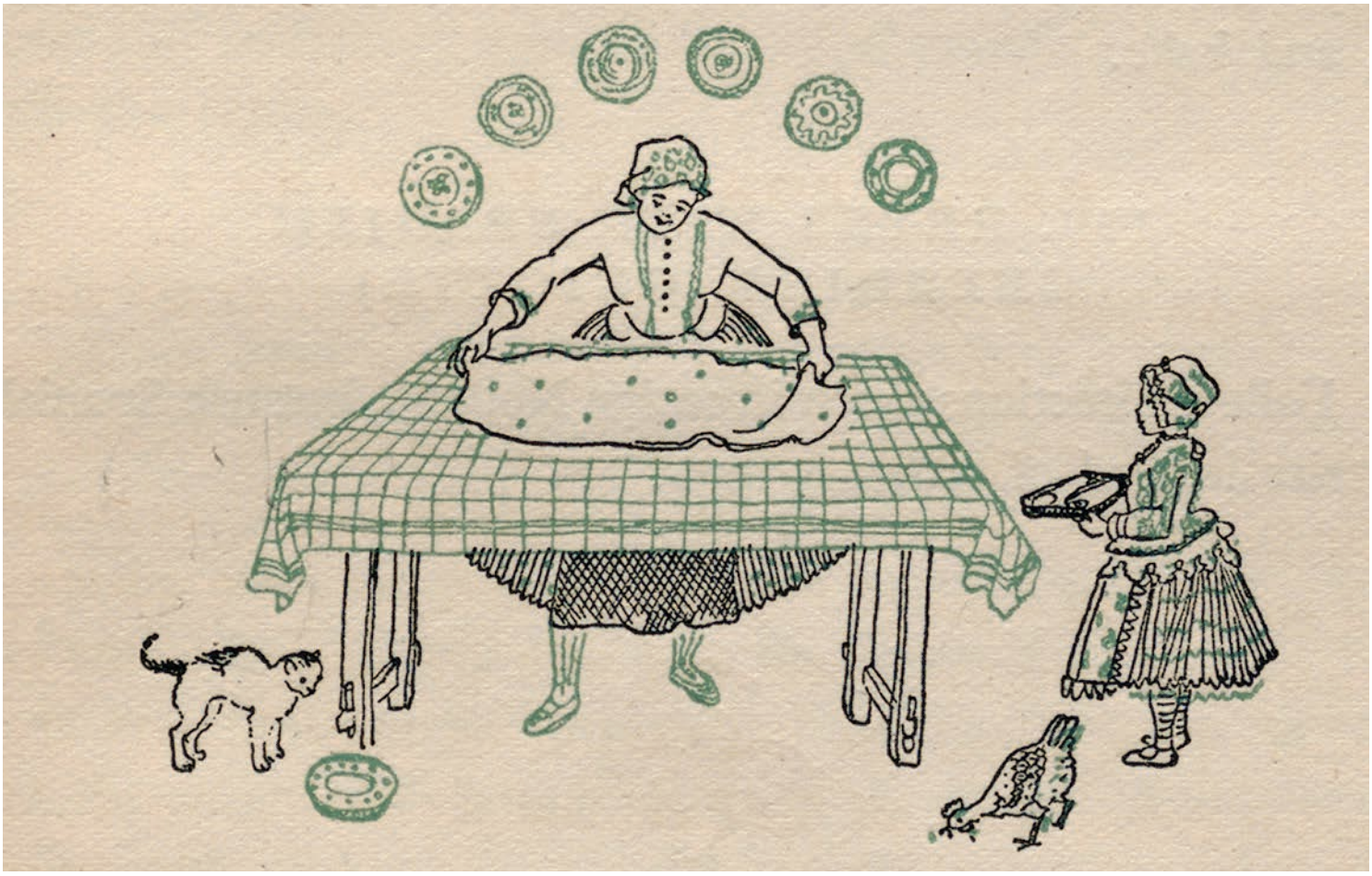
UNIVERSITY OF TORONTO LIBRARIES | PETRO JACYK CENTRAL & EAST EUROPEAN RESOURCE CENTRE

Not Just Cabbages and Potatoes:
A Culinary Tour Through Cookbooks



Alexander Zamer
Graduate Student Library Assistant, Petro Jacyk Central & East European Resource Centre

As someone with quite an appetite, both for knowledge and for good food, I often find myself wondering, literally mid-meal, about what I am eating. How did the dish originate? How else can it be prepared? For those like me, who study history and are immersed in a sea of scholarship on Eastern and Central Europe, full of somber pages depicting war, suffering, and pain, one can find respite and answers to these questions in a genre that stands out for its colourful pages: cookery.

When I searched for Eastern European cookbooks in the catalogue of the University of Toronto Libraries (UTL), I was delighted to find that there was a broad variety of materials, in many languages, and covering so many specific areas of cookery that I had never even thought of. Most of the books are held at the Gerstein Science Information Centre and some are at the University of Toronto Scarborough cookbook collection. Unfortunately, when I went to Gerstein to gather the volumes for this article, I was disappointed to see that they were not on the shelves, but on a book truck, ready to be taken away for offsite storage, physically removed from the eyes of a shelf-browser like me. This article therefore is an earnest attempt to draw more attention to, what seems to me, an overlooked and underused cornucopia of sources.

One aspect of cookery that I have always found fascinating is historical recipes. Naturally, a few hundred years ago, dinner for the typical family in Eastern Europe would have been limited to what was immediately available to them in their environs. Many sources take this approach, like the Slovak

Kuchyňa našich predkov [Cuisine of Our Ancestors, 2001], which gives a detailed overview of all the porridges, stews, and occasional roasts that were common throughout that region. A tiny little book, which almost slipped past my attention, proved to be one of the most interesting—an 1891 Czech-language cookbook entitled *Kuchařstwij*. The full title can be translated as, *Cookery: about various foods, which can be used to cook magic with flavour, such as game, birds, fish and many other foods, for every cook or farmer, this book is necessary and useful; and how vinegar is made, you will also find in the back*.[1] Published in a striking blackletter, or Gothic, typeface, this little book seems to have jumped out of the medieval period. The bookplate reveals that it was donated by Karel and Miroslava Cvachovec, who have contributed so much to the development of Eastern European studies through their foundation, which provides funding for University of Toronto students to study in Central Europe.

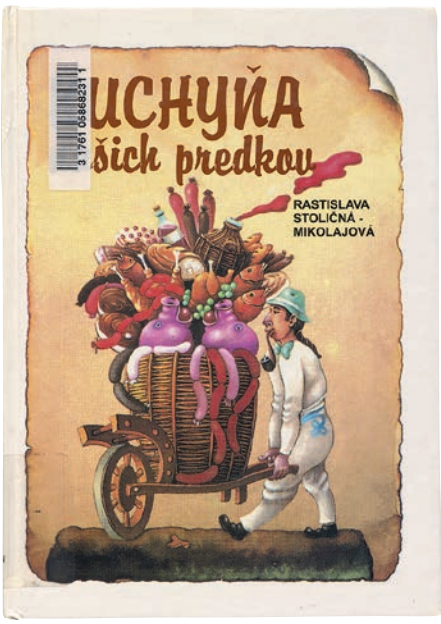
Some cookbooks include even older recipes. These recipes open a window into the daily lives of different social groups in times long past. One particularly interesting book highlights the dishes eaten by Zaporozhian Cossacks (*Козацькі страви*, 1990), such as stewed lungs with vinegar or beef tongue in raisin sauce. Perhaps not for everyone. A more recent book features Galician-Ukrainian cuisine from the *fin de siècle* (*Одписки мамцених переписов*, 2021). While household cooks had no need to write down everyday recipes, as they were committed to memory, this recipe book describes the more unique dishes, such as syrup from violets, almond soup, and a macaroni cake.

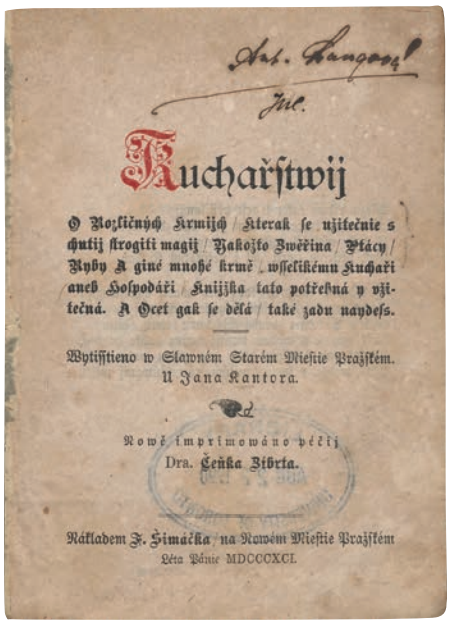
Of particular interest are Polish cookbooks that have passed down recipes from the nobility. There are quite a few examples, ranging from the Renaissance period to the Second World War. One book that stood out to me (*Jako pawa upiec*, 2018) is a collection of recipes sourced from Renaissance Polish herbaria (collections of plants and their uses). These recipes, some of which were seen as medicinal at that time, would be considered ludicrous in our modern context; for example, "How to bake a peacock, so that it appears still alive when brought to the table."[2] Not less interesting for the modern palate are dishes from a mid-nineteenth-century cookbook from a now-demolished Polish estate in Sopliwoco, present-day central Belarus (*Sekret kucharski, czyli, Co jadano w Soplicowie*, 1999), with recipes for pigeons baked with basil, moose-meat cutlets, and carp boiled in beer. These luxuries, of course, would only have been available to the upper-class gentry.

One more genre that stands out amongst cookbooks is regional specialities. An absolutely beautiful example focuses on Istrian cooking. The fusional cuisine of Italian, Slavic, and Balkan flavours on this little peninsula punches above its weight with world-renowned chefs, like Lidia Bastianich. This book (*Ki sit ki lačan; Chi sgiònfo chi afamà*, 2012) collects the eating habits and recipes from Roman times up until the present day, filled with beautiful, colourful pages that bring life to each dish. Similarly focusing on regions, a Czech book looks at the cuisines from all distinct parts of the country, showing how the same dish can be uniquely interpreted regionally. For example, it lists almost fifty regional variations on potato dishes, highlighting Moravian, Bohemian, and Silesian approaches to what seems to be a mundane tuber. Similar cookbooks can be found for the Horehronie region, a beautiful mountainous area in central Slovakia, for the Galician region of Ukraine, and many other regions across central and eastern Europe.

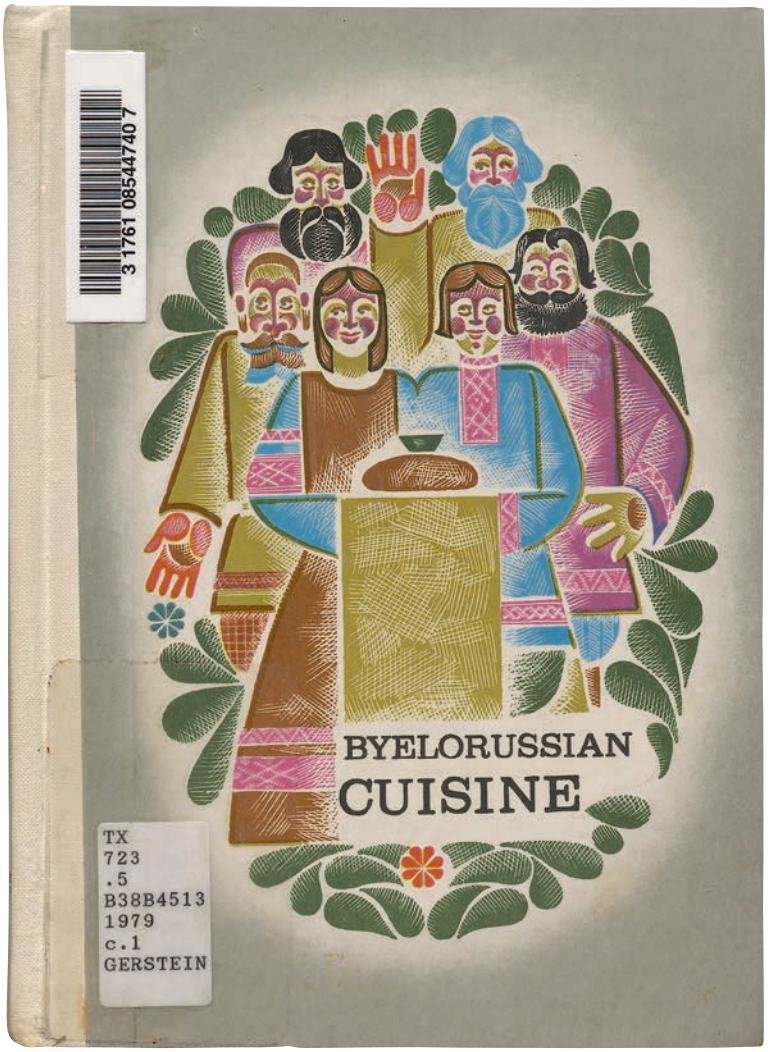
The legacy of the Jews, specifically the community of Ashkenazi Jews who lived in this part of Europe, is certainly reflected in the cuisine of the area. A few cookbooks here at UTL show this influence. One of the books (*Jevrejski kuvar gospođe Rozenfeld*, 2021) documents Jewish cookery from the Vojvodina region (specifically the city of Subotica, on the border of Serbia and Hungary), with unique dishes, like cherry soup and wine soup. Another heart-warming collection of recipes comes from the Bessarabian region, encompassing the recipes of Jewish grandmothers from Moldova and Ukraine (*40 рецептов моей еврейской бабушки*, 2019). Through each page, the reader learns not only about each grandmother and her family, but also her favourite recipe.

Certainly, the largest corpus of cookbooks follows the general cuisine of the respective country. Staple books on traditional Czech,

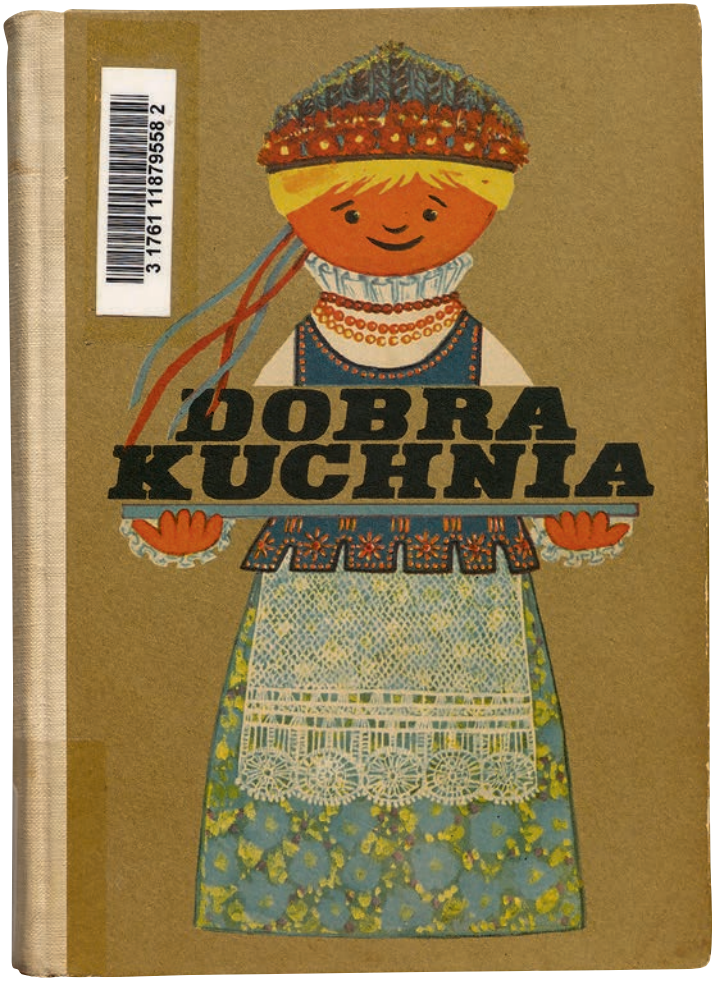




Facing page: Illustration by Erzsi Rusznyák in Károly Gundel, *Hungarian Cookery Book* (Budapest : Pannonia, 1956). **Above, left to right:** Rastislava Stoličná-Mikolajová, *Kuchyňa našich predkov* (Bratislava : Veda, 2001). Čeněk Zíbrt, *Kuchařstwij* (Prague : F. Šimáček, 1891). Oksana Khmara, compiler, *Одписки мамцених переписов* (L'viv : Vydavnytsvo Ukraïns'koho katolyts'koho universytetu, 2021).



First row: Hanna Szymanderska, *Sekret kucharski* (Warsaw : Prószyński, i S-ka, 1999). Franko Lukež, editor, *Ki sit ki lačan; Chi sgiònfo chi afamà* (Pula : Arheološki muzej Istre, 2012). Anna Batsmanova, editor, *40 рецептов моей еврейской бабушки* (Chișinău : Moldpresa Grup, 2019). **Second row:** Valentina Antonovna, et. al., *Byelorussian Cuisine* (Minsk : Uradzhai, 1979). Mary Stankevich, compiler, *Greatlitvanian (Byelorussian) Cookbook* (Hawthorne, N. J. : s.n., 1972). **Facing page:** Alina Gniewkowska, *Współczesna kuchnia domowa* (Warsaw : 1938). Maria Szczygłowa, *Dobra kuchnia : żywienie w rodzinie* (Warsaw : Watra, 1971).



Estonian, Belarusian, Polish, Ukrainian, and many more cuisines are available in various languages. Each of these is unique due to its context, showing typical fare from modern editions to the early twentieth century. Some classics of Polish cookery fall into this category, like Lucyna Ćwierczakiewicz's 1911 *365 obiadów* [365 Dinners], with easy-to-make meals for each day of the year, or Alina Gniewkowska's 1938 *Współczesna kuchnia domowa* [Contemporary Home Cooking], offering more upscale dishes like pork tenderloin, braised with Madeira wine and truffles.

Interestingly, the country of Belarus is represented in two cookbooks of roughly the same time, but of completely different orientations. One *Byelorussian Cuisine*, published in Minsk in 1979, has beautiful illustrations and photographs, but is clearly written from a Soviet standpoint, whereas another, published in New Jersey in 1972, rejects the ethnonym "Belarusian," referring to the country as Greatlitvania instead, a term I have never encountered before. Ukrainian cookbooks are also numerous, including both general ones, and those that focus specifically on dishes for Christmas, Easter, and other holidays.

The final category I wish to briefly cover in this article is unique cookbooks that do not fall easily into any of the above historical, regional, or national categories. One particularly interesting book (*ЗК: Запрещенная кухня*) was published in Warsaw in 2023 by Andrei Sannikov, a former Belarusian political prisoner, about the food he ate in prison. This prison cookbook sheds light on dishes that most people never even pause to think about, such as "Prisoner's stew" made from cured pig's fat, powdered mashed potatoes, and garlic. *Na večeri s Drakulom* [Dinner with Dracula], is the title of a 2009 Croatian-language cookbook, focusing on the dishes served in Bram Stoker's novel, and other foods relating to vampires. Finally, a wonderful collection from Croatia covers the culinary heritage of Josip Broz Tito (the leader of former Yugoslavia from 1945–1980), focusing on the meals he ate with various influential guests, and including a few of his own recipes. Through this book (*Titova kuharica*, 2005), the reader can be transported to the political legacy of Tito, understanding not only with whom he met, but also what he ate at those meetings.

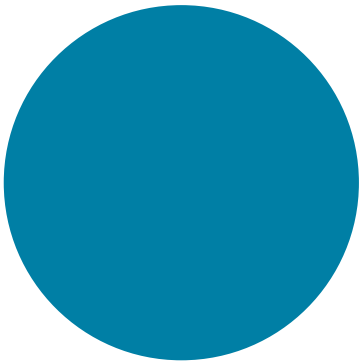
In conclusion, my goal is not only to introduce readers to the rich collection of Eastern European cookbooks at the University of Toronto Libraries, but also to encourage members of our community to make use of them. Out of the thirty-one books that I consulted for this article, only eight had ever been checked out before. Cooking is, after all, one of the great ways to immerse ourselves in culture and history.

ENDNOTES

1 *Kuchařftwij: o Rozličných krmijch, kterak ſe užitečnie s chutij ſtrogiti magij, Jakožto Zwěřina, Ptácy, Ryby A giné mnohé krmě, wſſelikému Kuchaři aneb Hoſpodáři, Knijžka tato potřebná y užitečná. A Ocet gak ſe dělá, také zadu naydeſs.*

2 "Jako upiec pawa, by się zdał być jeszcze żywym, gdy go na stół przyniosą."

The Cataloguing Corner:
Showing What's Inside: A 1952 Soviet Poster and the 2025 Library Catalogue



Lana Soglasnova
Slavic Cataloguing Supervisor, Metadata Services, University of Toronto Libraries

The University of Toronto Robarts Library has significant holdings of the Soviet journal *Библиотекарь* [The Librarian]. It was founded in 1923 by Nadezhda Krupskaia (Vladimir Lenin's spouse), under the initial title *Красный библиотекарь* [The Red Librarian] as "the monthly journal for theory and practice of librarianship" (ежемесячный журнал теории и практики библиотечного дела). Published by the Ministry of Culture in its varying incarnations, the journal was suspended during the Second World War, resuming in 1946 under the title *Библиотекарь*, and lasting until the fall of the Soviet Union in 1991. A typical issue usually opened with an editorial and contained a few articles, as well as bibliographies, essays, and letters to the editor, concluding with a section on news from libraries (хроника). In addition, some issues came with a free supplement (бесплатное приложение) in the form of a poster.

Upon examining all physical issues of *Библиотекарь* held by Robarts, this writer discovered two posters inside two issues, neatly folded and tucked in between the last page and the back cover. Today's discussion in *The Cataloguing Corner* describes the earlier of the two, which came inside the June 1952 issue.

The poster is structured in a fairly complex manner. Its main title is "For World Peace!" (За мир во всем мире!). Prominently featured at the top is Stalin's portrait and a quotation: "Peace will be preserved and cemented if the peoples [of the world] take up the task of preserving the peace into their own hands and stand up for it till the end." Below Stalin's portrait is an image of an open book. One page of the book features the text of the 1951 Appeal by the World Peace Council demanding a peace treaty between the five Great Powers (the United States, the Soviet Union, the United Kingdom, France, and the Republic of China). The other page shows an excerpt from an editorial in *Правда* [Truth] reporting that the Appeal has been signed by over 117 million Soviet citizens.

On the right and the left side of Stalin's portrait are two subheadings. One reads, "Great Stalin is the standard-bearer for peace," and is followed by four images of book covers for recommended reading on the subject, and by a longer bibliography in the form of a list. The second subheading, "The Soviet people vote for peace," introduces reading suggestions on that subject organized in a similar way.

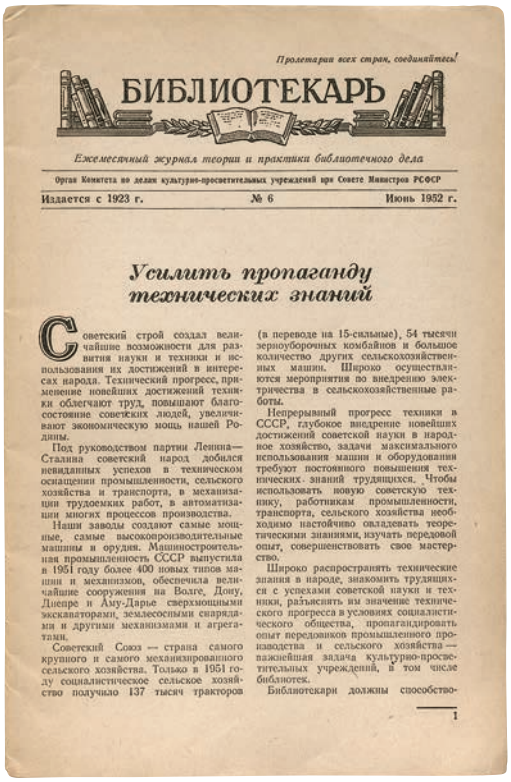
The third subheading in the lower part of the poster reads, "In defence of peace! Works by Soviet writers" and is followed by a centred reading list flanked by book covers, again representing the recommended literature on the subject.

At the bottom of the poster, the slogan "Read the books about fighting for peace" delivers the final punch for this ideologically well-formed and graphically expressive package of bibliographic advice to readers.

This poster is primarily designed with collage techniques, down to the tiniest detail. For example, the page corners of two bibliographies are not visible, as if the lists were produced separately and then inserted into the notches in the poster. The large letters in the headings have a stencilled look. This somewhat do-it-yourself appearance of this ideologically rigid poster is not accidental. The June 1952 issue of *Библиотекарь* contains three articles about library posters. One discusses a recommended technique for making library posters which is essentially collaging: "Librarians cut out [...] slogans, pictures, all sorts of ornaments, that is, anything that can be used to make a library poster" (page 26). Another article gives similar advice in response to the "unanimous declaration" by library staff of being "unable to draw and therefore being only able to create bad and unattractive posters" (ibid.), who are then advised to use "graphical print materials published to celebrate revolutionary anniversaries, economic and political campaigns and commemorative dates" (ibid.). The third article asks the question, "Is it [...] so difficult [...] for the Lenin State Library ... to create library posters with recommended reading lists, and for the State Publishing House of Cultural and Educational Literature to publish them?" This free poster thus appears to be a true supplement to several articles in this particular issue from 1952. It shows what a poster made from ready materials might look like and demonstrates how these may be variously arranged. It was indeed published by the State Publishing House of Cultural and Educational Literature (*Goskul'tprosvetizdat*). And it even adopted the colour scheme recommended as one of the primary choices for self-made posters, namely pale yellow and red (page 29).

Poster supplements thus may reflect an important aspect of contents for journal publications. However, our library catalogue does not currently provide a direct way to access such posters. Bibliographic rules for serials description only require a special Supplement Note in MARC Field 525 "Supplement posters accompany some issues." However, this field is currently not indexed in the UTL public catalogue, and therefore even this brief information is not displayed.

One may hope that exploring the holdings of *Библиотекарь* further, as well as continued research, may yield a fuller picture of library posters produced as a supplement for this publication. As well, digitization initiatives may provide direct access to their digital copies through our library catalogue.



Пролетарии всех стран, соединяйтесь!

БИБЛИОТЕКАРЬ

Ежемесячный журнал теории и практики библиотечного дела

Орган Комитета по делам культурно-просветительных учреждений при Совете Министров РСФСР

Издается с 1923 г. № 6 Июнь 1952 г.

Усилить пропаганду технических знаний

Советский строй создал величайшие возможности для развития науки и техники и использования их достижений в интересах народа. Технический прогресс, применение новейших достижений техники облегчают труд, повышают благосостояние советских людей, увеличивают экономическую мощь нашей Родины.

Под руководством партии Ленина—Сталина советский народ добился невиданных успехов в техническом оснащении промышленности, сельского хозяйства и транспорта, в механизации трудоемких работ, в автоматизации многих процессов производства.

Наши заводы создают самые мощные, самые высокопроизводительные машины и орудия. Машиностроительная промышленность СССР выпустила в 1951 году более 400 новых типов машин и механизмов, обеспечила величайшие сооружения на Волге, Дону, Днепре и Аму-Дарье сверхмощными экскаваторами, землесосными снарядами и другими механизмами и агрегатами.

Советский Союз — страна самого крупного и самого механизированного сельского хозяйства. Только в 1951 году социалистическое сельское хозяйство получило 137 тысяч тракторов (в переводе на 15-сильные), 54 тысячи зерноуборочных комбайнов и большое количество других сельскохозяйственных машин. Широко осуществляются мероприятия по внедрению электричества в сельскохозяйственные работы.

Непрерывный прогресс техники в СССР, глубокое внедрение новейших достижений советской науки в народное хозяйство, задачи максимального использования машин и оборудования требуют постоянного повышения технических знаний трудящихся. Чтобы использовать новую советскую технику, работникам промышленности, транспорта, сельского хозяйства необходимо настойчиво овладевать теоретическими знаниями, изучать передовой опыт, совершенствовать свое мастерство.

Широко распространять технические знания в народе, знакомить трудящихся с успехами советской науки и техники, разъяснять им значение технического прогресса в условиях социалистического общества, пропагандировать опыт передовиков промышленного производства и сельского хозяйства — важнейшая задача культурно-просветительных учреждений, в том числе библиотек.

Библиотекари должны способство-

1

ЗА МИР ВО ВСЕМ МИРЕ!
ВЕЛИКИЙ СТАЛИН ЗНАМЕНОСЕЦ МИРА
МИР БУДЕТ СОХРАНЕН И УПРОЧЕН, ЕСЛИ НАРОДЫ ВОЗЬМУТ ДЕЛО СОХРАНЕНИЯ МИРА В СВОИ РУКИ И БУДУТ ОТСТАИВАТЬ ЕГО ДО КОНЦА
И. Сталин
СОВЕТСКИЙ НАРОД ГОЛОСУЕТ ЗА МИР
НОВОЕ ВРЕМЯ
БОЛЬШЕВИК
В ЗАЩИТУ МИРА!
ОБРАЩЕНИЕ ВСЕМИРНОГО СОВЕТА МИРА
ОТ СОВЕТСКОГО КОМИТЕТА ЗАЩИТЫ МИРА
В ЗАЩИТУ МИРА!
ПРОИЗВЕДЕНИЯ СОВЕТСКИХ ПИСАТЕЛЕЙ
ЧИТАЙТЕ КНИГИ О БОРЬБЕ ЗА МИР

Details

Vernacular Title	**Библиотекарь.**
Title	Bibliotekar' (Moscow, Russia)
Uniform title	Bibliotekar' (Moscow, Russia) **Библиотекарь** (Moscow, Russia)
Related titles	Earlier title:780-12 Красный **библиотекарь** Earlier title:880-12 Krasnyĭ bibliotekar' Later title:785-13 Библиотека (Moscow, Russia) Later title:880-13 Biblioteka (Moscow, Russia)
Associated Names and Bodies	Soviet Union. Ministerstvo kul'tury, issuing body. Russian S.F.S.R. Ministerstvo kul'tury, issuing body. Vsesoiūznyĭ tsentral'nyĭ sovet professional'nykh soiūzov, issuing body Russian S.F.S.R. Komitet po delam kul'turno-prosvetitel'nykh uchrezh Soviet Union. Министерство культуры, issuing body. Russian S.F.S.R. Министерство культуры, issuing body. Всесоюзный центральный совет профессиональных союзов, issuing body. Russian S.F.S.R. Комитет по делам культурно-просветительных учреждений, issuing body.
Publisher Information	Moskva : Goskul'tprosvetizdat, -1991. Москва : Госкультпросветиздат, -1991.
Start and End of Publication	Began in 1946. -'91, 12.
Language	Russian
Subject	Libraries -- Soviet Union -- Periodicals Libraries Library science Soviet Union Bibliotheekwezen Periodicals Library science -- Periodicals Libraries -- Periodicals Libraries -- Russia -- Periodicals
Genre	Periodicals
Frequency	Monthly
Format	volumes : illustrations ; 26 cm
General Note	Suspended 1942-45. Organ of several central governmental, political, professional and cultural establishments.
Identifier	LC:48034711 ISSN:0006-1808 OCLC:(OCoLC)10067740 OCLC:(OCoLC)ocm10067740
Source	Library Catalogue

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300    ##$avolumes : $billustrations ; $c26 cm
310    ##$aMonthly
336    ##$atext $btxt $2rdacontent
337    ##$aunmediated $bn $2rdamedia
338    ##$avolume $bnc $2rdacarrier
362    1#$aBegan in 1946.
362    0#$a-'91, 12.
525    ##$aSupplement posters accompany some issues.
550    ##$6880-06 $aIssued by: Komitet po delam kul'turno-prosvetitel'nykh uchrezhdenīĭ, 1946-
880    ##$6550-06 $aIssued by: Комитет по делам культурно-просветительных учреждений, 1946-195
588    ##$aDescription based on: 1946, 4; title from cover.
500    ##$aSuspended 1942-45.
500    ##$aOrgan of several central governmental, political, professional and cultural establi
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Top: Title page and poster insert from the June 1952 issue of Библиотекарь (Moscow : Goskul'tprosvetizdat). **Bottom:** UTL catalogue record and portion of the MARC record. Some MARC fields are indexed in the public catalogue whereas others, including field 525, are not.

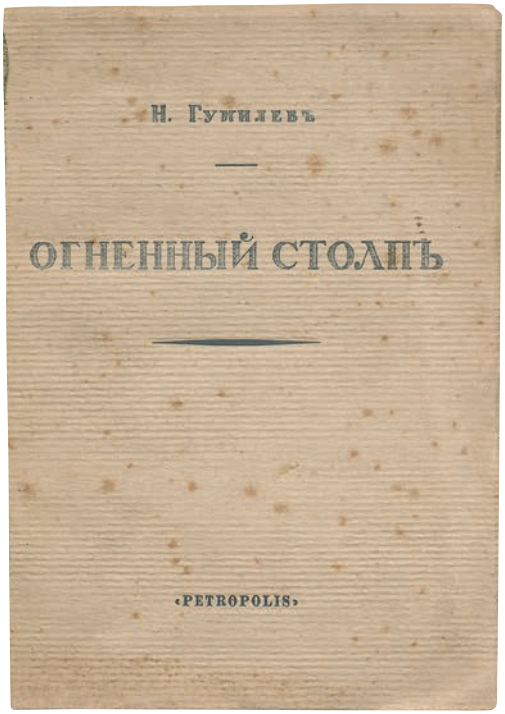
The Poetry of Trams

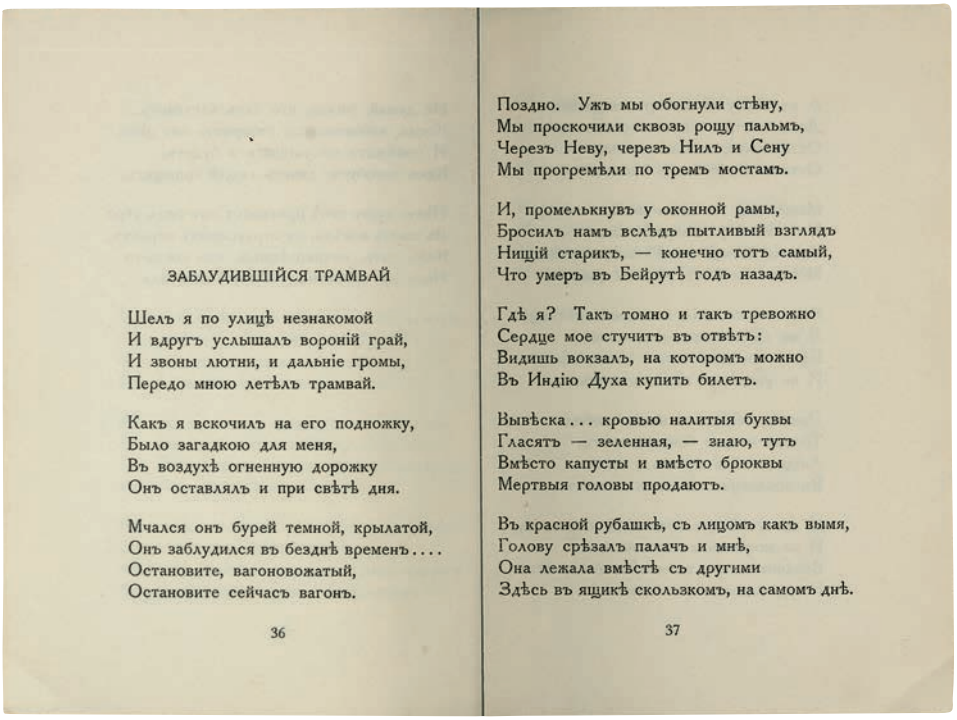
Natalia Barykina
Reference Specialist,
Petro Jacyk Central & East
European Resource Centre

The development of public transport in the late nineteenth century went hand in hand with rapid urban population growth. When trams first appeared in the 1890s in Kyiv (1892) and in Moscow (1899), they entered the popular imagination and became objects of lyrical and fictional inspiration over the next several decades. Roman Timenchik, a scholar of Russian poetry of the Silver Age, shows how a pervasive fascination with this new means of transportation was represented in the poetry of the time. A wide array of symbolic and cultural meanings was assigned to the new urban phenomenon. Novelist Ilya Ehrenburg (1891–1967) recalled observing the first tram in Moscow as a child: "We stood there stunned by this technological miracle, the sparks on the arc shocked us no less than other planets orbiting earth shock people" (cited in Timenchik, p. 137). Oftentimes, writers depicted trams as possessing human-like qualities such as emotions and language; other times, they drew comparisons from the historical predecessor of the tram—the horse and horse-drawn cart. Trams also inspired poets and writers to create animalistic analogies between them and dragons, snakes, lizards, and worms.

In an invaluable reference book held in the Petro Jacyk Resource Centre titled *Словарь-указатель сюжетов и мотивов русской литературы* [Dictionary of plots and motifs of the Russian literature], the compilers systematize the plots and motifs of Russian literature from the early Middle Ages to the present. They do so by focusing on the repeatability of motifs across time periods and genres. In their work, the literary motif of the tram is grouped with thematically close motifs of horses, ships, trains, cars, and planes, all of which symbolize the "rapid movement of the state, world, or person" (p. 100).

Arguably, the most famous and well-studied "tram" poem is "Заблудившийся трамвай" [The tram that lost its way] written by Nikolai Gumilev in 1919. Gumilev (1886–1921) was a Russian poet and one of the founders of acmeism, a short-lived but influential poetic current in modernism focused on straightforward expression. For Gumilev and two other major poets, Osip Mandelstam and Anna Akhmatova, acmeism originated in "explicit





ЗАБЛУДИВШІЙСЯ ТРАМВАЙ

Шелъ я по улицѣ незнакомой
И вдругъ услышалъ вороній грай,
И звоны лютни, и дальніе громы,
Передо мною летѣлъ трамвай.

Какъ я вскочилъ на его подножку,
Было загадкою для меня,
Въ воздухѣ огненную дорожку
Онъ оставлялъ и при свѣтѣ дня.

Мчался онъ бурей темной, крылатой,
Онъ заблудился въ безднѣ временъ....
Остановите, вагоновожатый,
Остановите сейчасъ вагонъ.

36

Поздно. Ужъ мы обогнули стѣну,
Мы проскочили сквозь рощу пальмъ,
Черезъ Неву, черезъ Нилъ и Сену
Мы прогремѣли по тремъ мостамъ.

И, промелькнувъ у оконной рамы,
Бросилъ намъ вслѣдъ пытливый взглядъ
Нищій старикъ, — конечно тотъ самый,
Что умеръ въ Бейрутѣ годъ назадъ.

Гдѣ я? Такъ томно и такъ тревожно
Сердце мое стучитъ въ отвѣтъ:
Видишь вокзалъ, на которомъ можно
Въ Индію Духа купить билетъ.

Вывѣска... кровью налитыя буквы
Гласятъ — зеленная, — знаю, тутъ
Вмѣсто капусты и вмѣсто брюквы
Мертвыя головы продаютъ.

Въ красной рубашкѣ, съ лицомъ какъ вымя,
Голову срѣзалъ палачъ и мнѣ,
Она лежала вмѣстѣ съ другими
Здѣсь въ ящикѣ скользкомъ, на самомъ днѣ.

37

opposition to the long-standing dominance of Russian Symbolism, which, they believed, had lost its way in the fog of its own high-flown metaphysical abstractions" (Basker, p. 19). Gumilev's poem, Заблудившийся трамвай (1919), is considered one of his most famous. "Заблудившийся трамвай" was included in Gumilev's ninth and final collection of poems, *Огненный столп* [The Pillar of Fire], published after his arrest and before his death by firing squad on allegations of political conspiracy in connection to the anti-Bolshevik Kronstadt revolt in 1921. His work was banned in the Soviet Union until the 1980s.

From the opening sentence of Gumilev's poem, the tram possesses mystical and supernatural qualities: its sudden appearance is accompanied by sounds of unease, suggesting a tense emotional state. The tram appears out of nowhere, and moves fast and in an unusual way for this mode of transportation:

> "
> **I was walking along an unfamiliar street**
> **When I suddenly heard the cawing of**
> **crows, the ringing of a lute and distant**
> **thunder—**
> **A tram was flying past.**
> **How I jumped on its step**
> **Was a mystery to me.**
> **It left a fiery trail in the air**
> **Even in broad daylight.**
> "
> (Translated by Richard McKane)

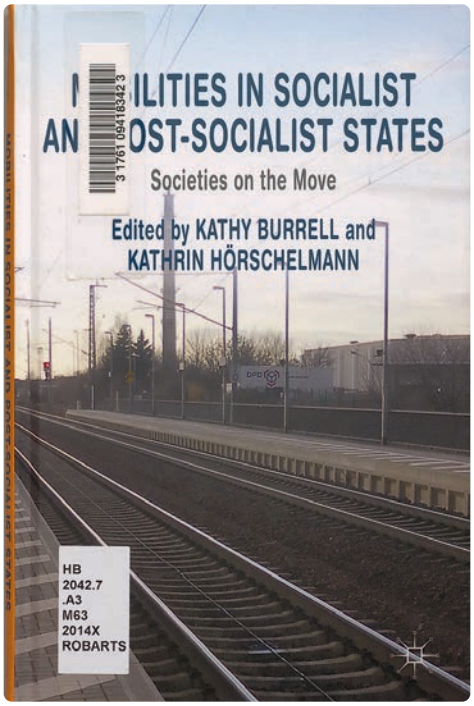
Pleas from the passenger to the driver to stop the tram go unanswered, and the wondrous tram continues its journey through vast distances ("across the Neva, the Nile and the Seine") and across time periods. The poet-narrator/passenger exists simultaneously in the present moment and in the past. The distinction between life and death is blurred. The rider witnesses his own death ("the executioner cut off my head as well") and encounters an old man, ("of course the very one who died a year ago in Beirut") (translated by Richard McKane, p. 178). This mysterious poem has inspired various scholarly readings and interpretations, from literal readings correlating the journey to the route of a real tram in Petrograd to explorations of Gumilev's literary influences, allusions, and intertextual references to Dante's *Divine Comedy*, Rimbaud's *The Drunken Boat*, Pushkin's *The Captain's Daughter*, Bulgakov's *Master and Margarita*, and others (Basker, p. 236).

Gradually, late nineteenth- and early twentieth-century poetic representations of the tram, grounded in the technological innovation it represented, acquired different associations. By the 1920s, under conditions of rapid population growth, urbanization, and the construction of socialist cities, horse-drawn transport was no longer able to serve residents. Investment in public transport infrastructure intensified in the 1930s, and trams began to dominate the Soviet urban transportation system on a mass scale. Agniia Barto's poem "Про трамвай" [About a Tram] (1930) is an example of how the tram "migrated" to children's literature, where it acquired more mundane, positive, and educational meanings. Agniia Barto (1906–1981, née Gitel Volova) was a popular Soviet children's writer of Belarusian Jewish descent. She authored several children's film scripts and was famous as a host of the radio program *Найти человека* [Find a Person], supporting people looking for relatives lost or disappeared during the Second World War. The University of Toronto Libraries hold a copy of the book that resulted from her work on *Find a Person* (1969), as well as several collections and music scores of her children's poetry.

The Thomas Fisher Rare Book Library holds an edition of Barto's *Про трамвай*, illustrated by the prominent Ukrainian graphic artist Boris Kriukow (1895–1967). The Fisher Library also holds several other children's books illustrated by Kriukow, including *Гончары* [Potters] (Kyiv, 1930), *Вдвоем* [Together] (Kyiv, 1930), a Spanish translation of Alice's Adventures in Wonderland, *Alicia en el pais de las maravillas* (Buenos Aires, 1967), and others.

The tram of Barto's poem is a place of amusing, chaotic situations and run-ins with the authorities. In one scene, a female

Facing page: Cover of *Огненный столп* (2nd ed.) and the first two pages of the poem "Заблудившийся трамвай" (Peterburg; Berlin : Petropolis, 1922). **Above:** Cover and interior page with illustrations by Boris Kriukow from Agniia Barto, *Про трамвай* (Kyiv : Kul'tura, 1930).



passenger tries to pass her cat off as a baby and eventually causes chaos when the cat escapes. The woman is fined because of her misbehaviour in trying to "earn" a seat by pretending to carry a baby. In another scene, a passenger takes a nap and is scolded by a conductor for missing his stop. This early poem is an example of the sort of social satire that would become a hallmark of Barto's poetry. As Soviet critic Boris Solov'ev approvingly writes of Barto's children's poems: "Here cowards, slackers, slobs, rude and arrogant people, and people who want to live without labour and worries, as if everything is ready made for them, are being ridiculed—and rightly so!" (p. 11).

By the 1950s, public transport became a focus of socialist state investment and an integral part of the urban planning visions of large-scale housing settlements, or "microdistricts." Trolleybuses supplemented trams as another common means of urban transportation, and electric transport became a habitual part of urban life. The University of Toronto Libraries offer access to a range of scholarly works on the historical development of transportation networks and infrastructure in the Soviet Union.

Standard designs and prefabrication technologies defined an approach to large-scale housing construction. A Микрорайон [microdistrict] consisted of residential buildings spaced apart with generous green spaces, with various services such as schools, kindergartens, grocery stores, libraries, and clinics in proximity. This concept was grounded in a "neighbourhood unit" model, developed in the United States in the 1920s and later developed in post-war construction of British new towns; however, the Soviet proponents of this theory "rejected most of the political content of the conception," including the prioritization of highways and cars. Instead, Soviet planners envisioned that public transport infrastructure would ensure integration of each such district into the whole" (Bocharnikova, p. 90–93). Access to public facilities via the transportation network played an important role.

In addition to poetic and scholarly works, trams feature prominently in a range of Soviet films and newsreels available in the Adam Matthew Digital collection, *Socialism on Film*. Examples include a Soviet newsreel from 1968 about the testing of "Ural," a new tram model launched in Moscow, and *Inna,* a short, scripted film about an energetic Soviet worker (Inna), whom the tram carries from home to work, to ballet classes and theatre performances, and back home again.

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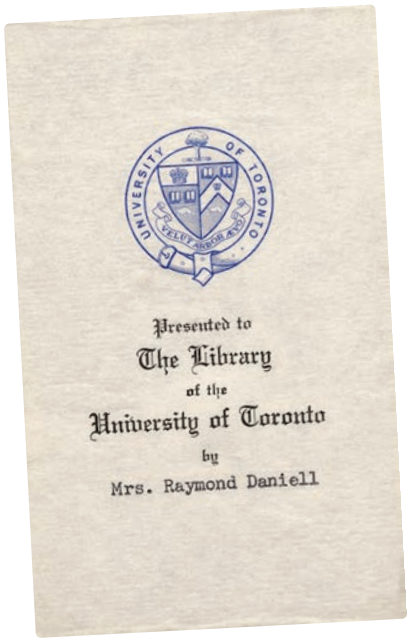
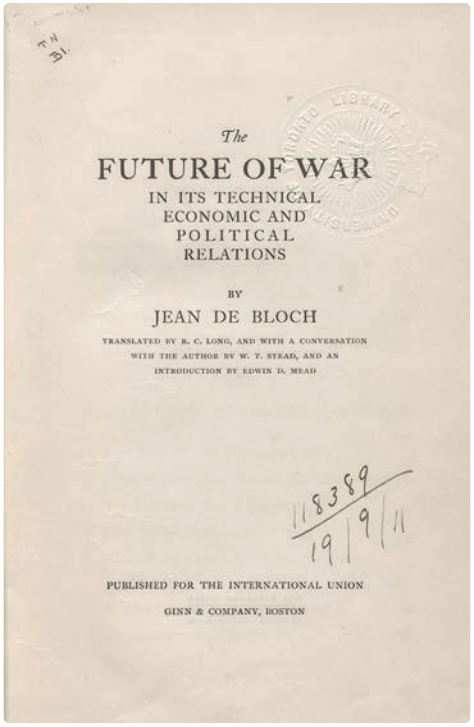
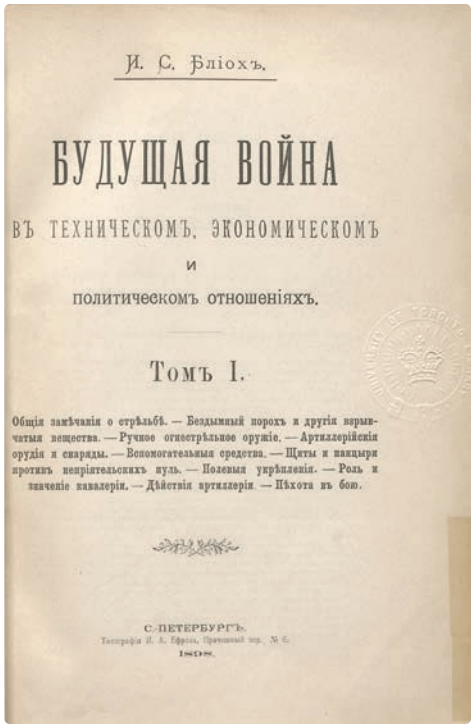
Above, left to right:. A. Gorshenin, *Городской пассажирский транспорт Среднего Поволжья в 1941–1950 гг.* (Самара : Издательство Офорт, 2018). K. Burrel and K. Hörschelmann, eds., *Mobilities of Socialist and Post-socialist States* (Houndmills, Basingstoke, Hampshire ; New York, NY : Palgrave Macmillan, 2014). O. Bodnia et al., *Трамвай, троллейбус и Краснодар : история развития электротранспорта в столице Кубани (XX--начало XXI в.)* (Краснодар : Традиция, 2012).

Hidden in Plain Sight:
The Legacy of R. E. C. Long's Library







Ksenya Kiebuzinski
Head, Petro Jacyk Central and East European Resource Centre, and Slavic Resources Coordinator, University of Toronto Libraries

This past summer, a peace researcher in Ireland helped uncover the private library of Robert Edward Crozier Long (or R. E. C. Long) hidden within the University of Toronto Libraries. This researcher is writing about the legacy of the Polish financier and economist Jan Bloch (1836–1902). While searching the internet, he noticed that UTL holds one of Bloch's original and best-known Russian works, the six-volume *Будущая война в техническом, экономическом и политическом отношениях* [The Future of War in Its Technical, Economic, and Political Relations], and that our copy is associated with an intriguing provenance. The bookplates inside the front covers of the volumes state: "Presented to the Library of the University of Toronto by Mrs. Raymond Daniell."

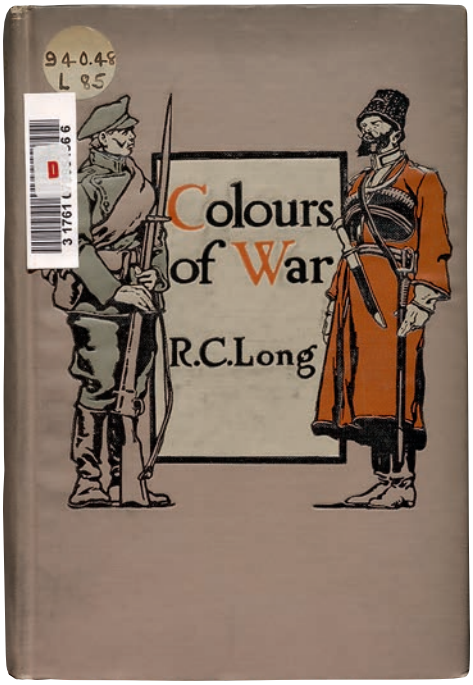
Until then, I was not aware of R. E. C. Long nor of Mrs. Raymond Daniell. Nor could I figure out their association with our copy of Jan Bloch's work. What follows is what I learned about them and a unique family library.

Long (1872–1938) worked as a journalist for over forty years. He was a financial correspondent for the *New York Times* and a contributor to the *Economist,* among other publications, including the London periodicals *Idler, To-Day, Review of Reviews,* and *The Westminster Gazette.* Long was curious about Russia. He travelled there in 1898–1899 to interview Leo Tolstoy and summarized the impressions of his conversations with the Russian writer in the article "Count Tolstoy in Thought and Action" (*The Review of Reviews*, 1901). He returned to Russia in 1904–1905 and again during the First World War (during one of these visits Long met his wife, Tatiana

Above, left to right: Mrs. Raymond Daniell's bookplate. Title pages of Jean de Bloch's *The Future of War* translated by R. C. Long (Boston : Ginn & Company, 1899) and Bloch's *Будущая война в техническом, экономическом и политическом отношениях* (S.-Peterburg : Типографія И. А. Ефрона, 1898).

SC 180662.
Women War Correspondents who are working in the European Theatre of Operations. (L-R): Mary Welch- Time and Life; Dixie Tighe, N.Y., International, Kathleen Harriman, New York News Week; Helen Kirkpatrick, Rochester, New York, Chicago, Daily News; Lee Miller, Poughkeepsie, N.Y., Vogue; Tania Long, Westport, Conn., New York Times. England, Febr. 1, 1943.
Women War Correspondents in London, England.

Mouravieff, the daughter of the president of the Tambov district court). Long reported on a series of international crises for the press: the Russian Revolution of 1905, the two Balkan wars, the Great War, the Russian Revolution, and the rise of Hitler and Nazi Germany. Aside from his articles and columns, Long authored books on Russian and German political and literary subjects. He translated the Russian conservative thinker Konstantin Petrovich Pobedonostsev's memoirs, *Reflections of a Russian Statesman* (1898); narrated his experience on the eastern front during the First World War, *Colours of War* (1915); shared his perspective on the downfall of the Tsarist regime and the rise of the Bolsheviks, *Russian Revolution Aspects* (1919); and published his translations of Anton Chekhov's short stories, *The Black Monk* and *The Kiss* (each collection published in 1903; he was the first to introduce Chekhov to English readers).



Of Long's publications, the most recognized is his abridged English-language translation of Bloch's work which was issued in Boston and New York in 1899. The abridged text (of only the sixth volume) followed the full Russian edition by only one year (Saint Petersburg, 1898). In the work, Bloch argued that a future armed conflict would be disastrous for all participants and would lead to massive bombardment and major losses of life and remain at a stalemate. He maintained that neither warring side would be able to gain a decisive advantage, and that battles along extensive contiguous fronts would continue indefinitely. Bloch did not live to see the outbreak and consequences of the First World War where what he argued against came to transpire.

I came to understand the connection between Long and Bloch. But who was Mrs. Raymond Daniell?

The donor of the Bloch volumes, Mrs. Raymond Daniell, is better known by her maiden and professional name, Tania Long. Tania (full name Tatiana) was born in Berlin in 1913 to her Anglo-Irish father, R. E. C. Long, and Russian mother, Tatiana Mouravieff. When the First World War broke out, the Long family moved to Scandinavia and eventually to the United States and returned to Germany after the war ended. Tania Long attended schools in Germany, France, and England. Separated from her first husband in 1936, she needed to support herself and sought work as a journalist, rising in 1938 to the role of assistant and in 1939 correspondent for the *New York Herald Tribune* at its Berlin office. She joined the *Tribune's* London bureau in late 1939. Long was one of only a few women correspondents covering the Second World War. For her vivid accounts describing first-hand the London Blitz, Tania Long won the Newspaper Women's Club award for best news story or

This page: Photo of women war correspondents with the original caption (Women War Correspondents who are working in the European Theatre of Operations. (L-R): Mary Welch- Time and Life; Dixie Tighe, N.Y., International, Kathleen Harriman, New York News Week; Helen Kirkpatrick, Rochester, New York, Chicago, Daily News; Lee Miller, Poughkeepsie, N.Y., Vogue; Tania Long, Westport, Conn., New York Times. England, Febr. 1, 1943. Women War Correspondents in London, England.) From the collections of The U. S. National Archives and Records Administration (NAID: 276537001). The cover of R. C. Long's *Colours of War* (New York : Charles Scribner's Sons, 1915). **Facing page:** Henry Lansdell, *Russian Central Asia* (London : S. Low, Marston, Searle, and Rivington, 1885).

feature. At the ceremony held in New York City in February 1941, the guest of honour, Eleanor Roosevelt, toasted "those women war correspondents who are surely making, or helping to make, newspaper history in this critical period of civilization" (*NYT,* 15 Feb. 1941).

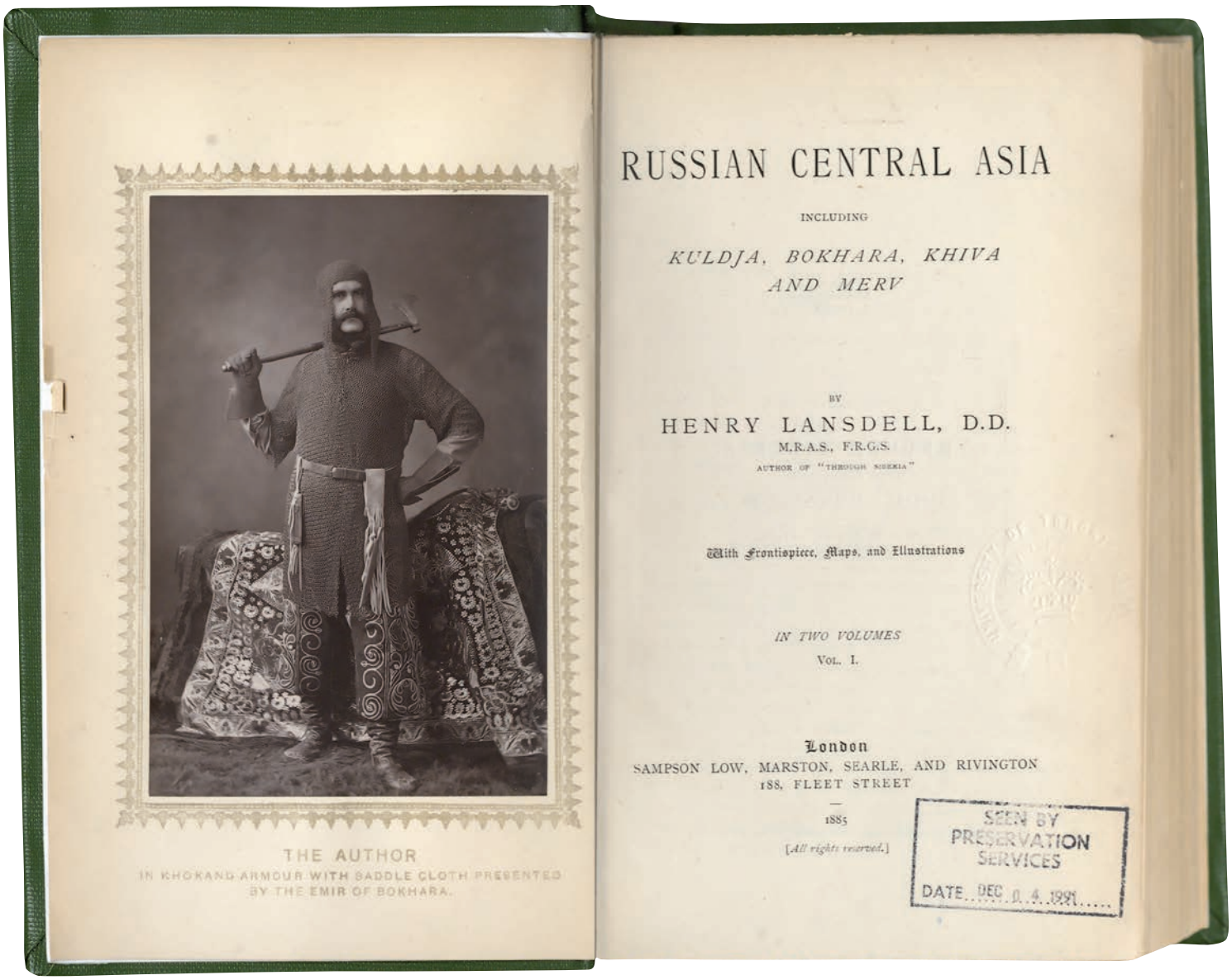
While in London, Tania Long met Raymond Daniell, the London bureau chief of the *New York Times.* A friendship developed and the two married in late 1941. Tania resigned from her position at the *Tribune* as it was a rival newspaper to the *Times* and soon joined the staff of the latter. Together, she and her husband covered the liberation of Paris and the Nuremberg trials, among other stories. The Daniells returned from Germany to London in 1946 and remained there until 1953, with one final assignment, to cover the coronation of Queen Elizabeth II. In 1953, after a brief stay in the United States, they were transferred to the Canadian bureau of the *New York Times* in Ottawa, where they largely remained until their deaths, Raymond in 1969 and Tania in 1998.

I had traced the connection between R. E. C. Long to Jan Bloch, and Tania Long (Mrs. Raymond Daniell) to R. E. C. Long. Two questions remained. How did Bloch's books end up at the University of Toronto? Did the gift to our library extend beyond those six volumes?

Tania Long donated her father's books under her married name, Mrs. Raymond Daniell. At the time of the gift, the staff at the University of Toronto Libraries added bookplates, which, because they were typed (and the machine-readable text "Presented to the Library … by Mrs. Raymond Daniell" can be easily discovered through an online search), helped make it easy to identify another forty-five volumes from R. E. C. Long's library which had been scanned for the Internet Archive in our collection. These books were accessioned by UTL between January and April 1956.

The books took a long journey from Berlin to Toronto. When Tania's father, Robert Edward Crozier Long, died in 1938, his estate remained in Berlin. Under Nazi regulations, neither his daughter nor wife could take the family's money or property out of Germany. The library, together with papers, photographs, and other possessions, was stored in a downtown warehouse during the Second World War and survived the bombing raids on Berlin. In the late 1940s to early 1950s, Tania Long retrieved her father's archives and library and brought the material to Canada.

Hoping to find out more about the Long and Daniell families' donation to the University of Toronto, I turned to our University Archives, hoping to find correspondence


THE AUTHOR
IN KHOKAND ARMOUR WITH SADDLE CLOTH PRESENTED BY THE EMIR OF BOKHARA.

RUSSIAN CENTRAL ASIA

INCLUDING

KULDJA, BOKHARA, KHIVA AND MERV

BY

HENRY LANSDELL, D.D.

M.R.A.S., F.R.G.S.

AUTHOR OF "THROUGH SIBERIA"

With Frontispiece, Maps, and Illustrations

IN TWO VOLUMES

VOL. I.

London

SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON

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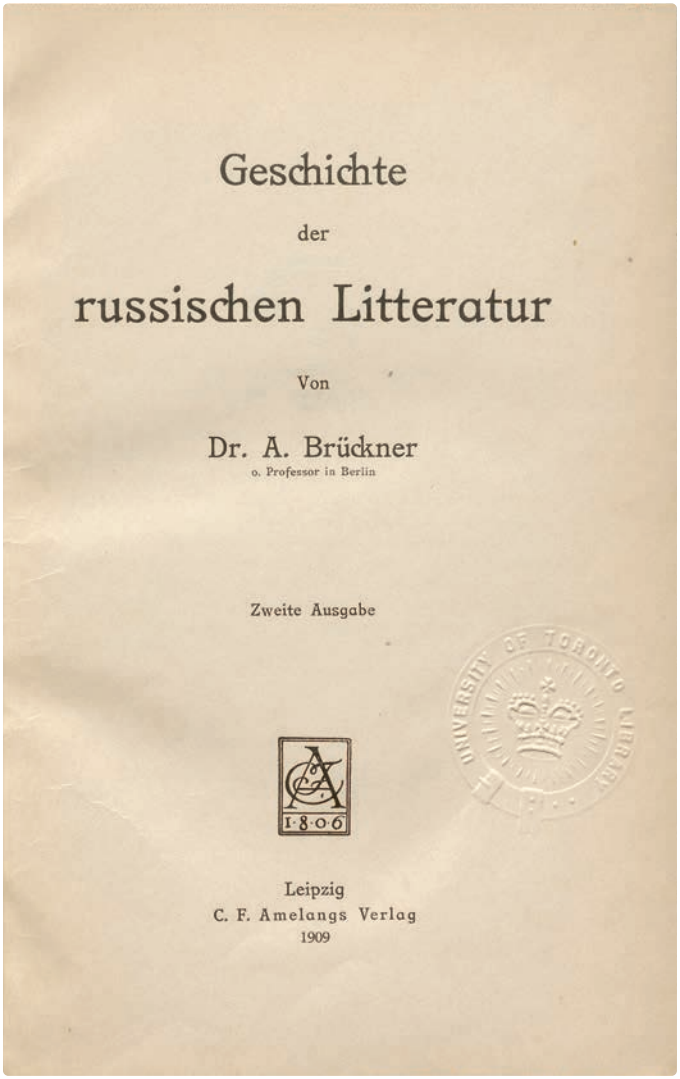
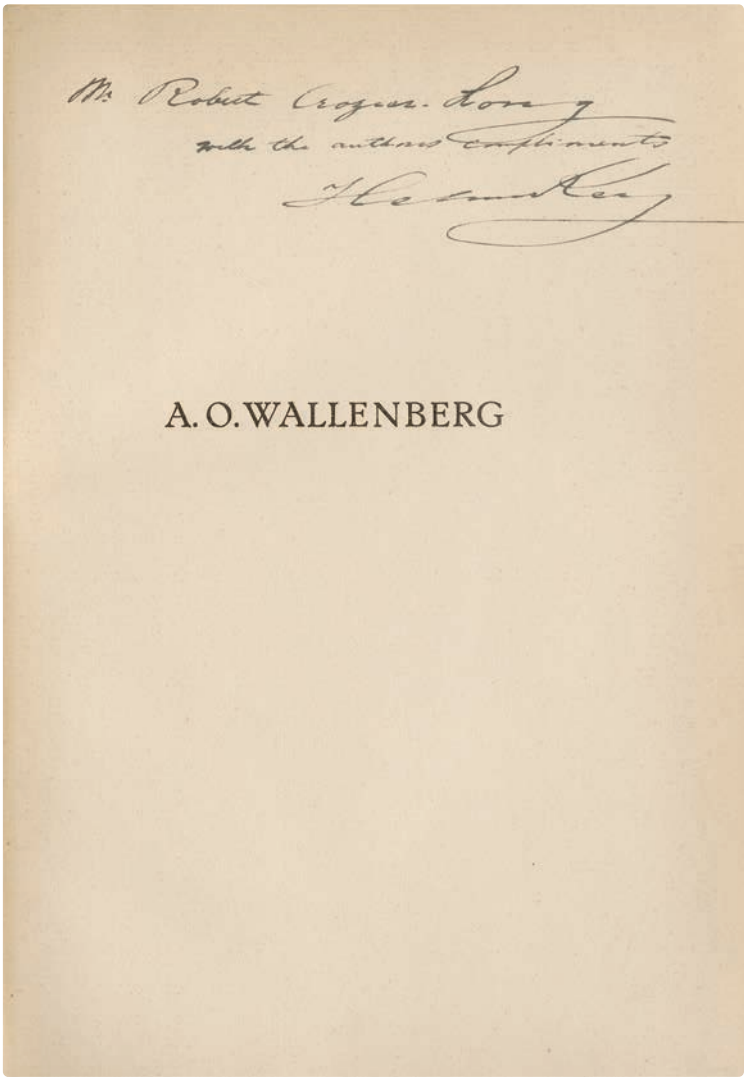




and further documentation. What turned up surprised me. Our University Archivist, Tys Klumpenhouwer, found a letter written by Hilda Gifford (1915–2002), Head Librarian at Carleton College in Ottawa, to Robert H. Blackburn (1919–2019), the Chief Librarian for the University of Toronto. In her letter, dated 8 December 1955, Gifford indicated that she had set aside books from a donation made by Mrs. Raymond Daniell to Carleton College for the University of Toronto. This letter revealed that the R. E. C. Long library was split between at least two academic institutions. Gifford described the selection of books for Toronto as "a very mixed little group" and expressed hope that they "will prove useful."

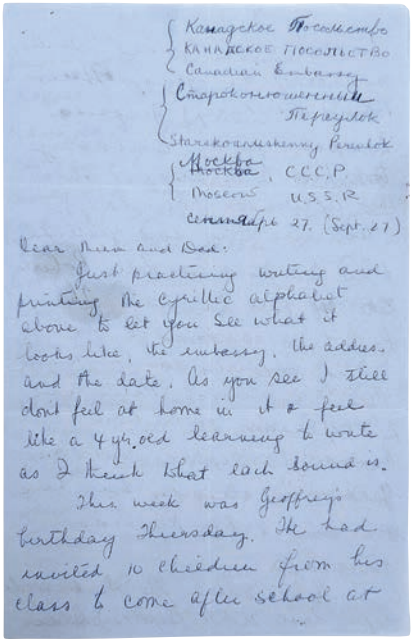
The "mixed little group" sent to Toronto included political treatises by Bernhard von Bülow, a German imperial chancellor and Prussian prime minister, and Philipp Scheidemann, declarer of the German Republic. There were works by Nobel-prize winning novelists and poets, such as the Norwegian writer Bjørnstjerne Bjørnson (1832–1910) and the Swedish writer (and the first woman to win the Nobel Prize in Literature) Selma Lagerlöf (1858–1940). Late nineteenth-century travel narratives across Russia, Central Asia, and Siberia, were mixed in with obscure short-story collections from World War I. One of the books bore the inscription "Mr. Robert Crozier Long, with the author's compliments, [signed] Helmer Key." Key was an economist and editor-in-chief of *Svenska Dagbladet* [Swedish Daily]. The selection of books at the University of Toronto Libraries reflects their collector. He had a distinguished and well-travelled career as a journalist, writer, and translator. R. E. C. Long had great linguistic talent. He spoke fluent German and Russian, good French, passable Swedish and Danish, and read Finnish.

What the discovery of this small library within the University of Toronto Libraries collections shows is that books are carriers of social history. They can reveal to us the literary, linguistic, and personal interests of their collectors and the relationship between the collectors and others. We can learn about which books influenced their owner's intellectual development. They can be monuments of wartime survival. In an era of shared collections and 'deduplication' (the retention of one or last copy of a particular book within a regional library consortium) stories such as the one about the Longs and their library will increasingly be lost as we replace books as distinctive physical objects for their textual (data-centric) worth. Journeys of books and the lives of their readers and collectors are worth preserving.

Above: Aleksander Brückner, *Geschichte der russischen Litteratur* (Leipzig : C. F. Amelang, 1909). Helmer Key, *A.O. Wallenberg; en minnesteckning* (Stockholm : Nordiska bokhandeln, 1916), with the author's inscription.

"Dear Familychka:"

Letters from Soviet Moscow in the Trinity College Archives



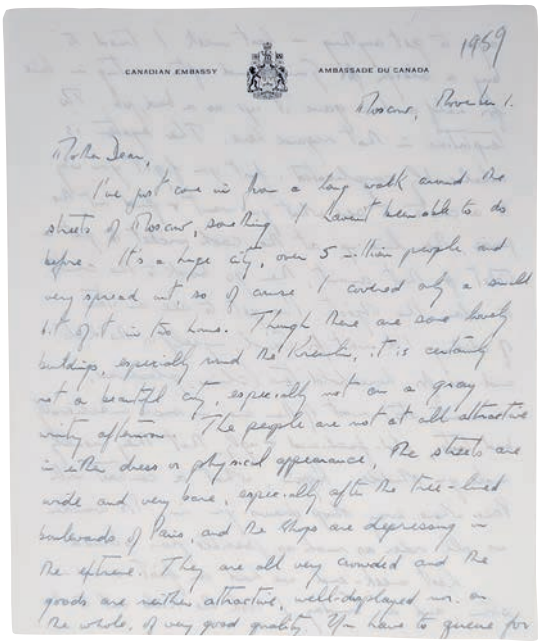
Канадское Посольство
КАНАДСКОЕ ПОСОЛЬСТВО
Canadian Embassy
Староконюшенный Переулок
Москва
Moscow U.S.S.R.

September 27. (Sept. 27)

Dear Mum and Dad:

Just practising writing and printing the cyrillic alphabet above to let you see what it looks like, the embassy, the address and the date. As you see I still don't feel at home in it & feel like a 4 yr. old learning to write as I think what each sound is.

This week was Geoffrey's birthday Thursday. He had invited 10 children from his class to come after school at



CANADIAN EMBASSY AMBASSADE DU CANADA

1959

Moscow, Russia

Hello Dear,

I've just come in from a long walk around the streets of Moscow, something I haven't been able to do before. It's a huge city, over 5 million people and very spread out, so of course I covered only a small bit of it in the time. Though there are some lovely buildings, especially around the Kremlin, it is certainly not a beautiful city, especially not on a gray early afternoon. The people are not at all attractive in either dress or physical appearance, the streets are wide and very bare, especially after the tree-lined boulevards of Paris, and the shops are depressing in the extreme. They are all very crowded and the goods are neither attractive, well-displayed nor, on the whole, of very good quality. You have to queue for

Allison Graham
Instruction and Theology Librarian, John W. Graham Library, Trinity College

"Life is so easy after London. I am waited on hand, mouth and foot. The food is marvelous." These are not sentences typically associated with Moscow in 1947, but they describe Canadian diplomat and University of Toronto alumnus John Holmes's (1910–1988) experience in the city, where he was the chargé d'affaires at the Canadian embassy from 1947 to 1948. His personal letters are filled with humour and curiosity about Muscovite life, arts and culture, and his developing Russian-language skills.

Holmes's papers are one of several diplomats' fonds in the Trinity College Archives. These fonds support the college's research and teaching strengths in international relations. Among them are the papers of J. Blair Seaborn (1924–2019), who grew up in Toronto and studied at Trinity College, where he met his wife Carol, before joining the Department of External Affairs in 1948. After working at the Hague and in Paris, he served as Counsellor in Moscow from 1959 to 1962, before returning to Canada to head the Eastern Section, European Division of the Department of External Affairs for much of the 1960s. He also worked in Saigon for periods during the Vietnam War. The Seaborn fonds include letters by Blair and Carol, with their young children, Geoffrey (Geoff) and Virginia (Ginny), featuring as regular subjects. The Seaborns' and Holmes's letters give snapshots of diplomatic life in the mid-twentieth-century Soviet Union as the Cold War escalated.

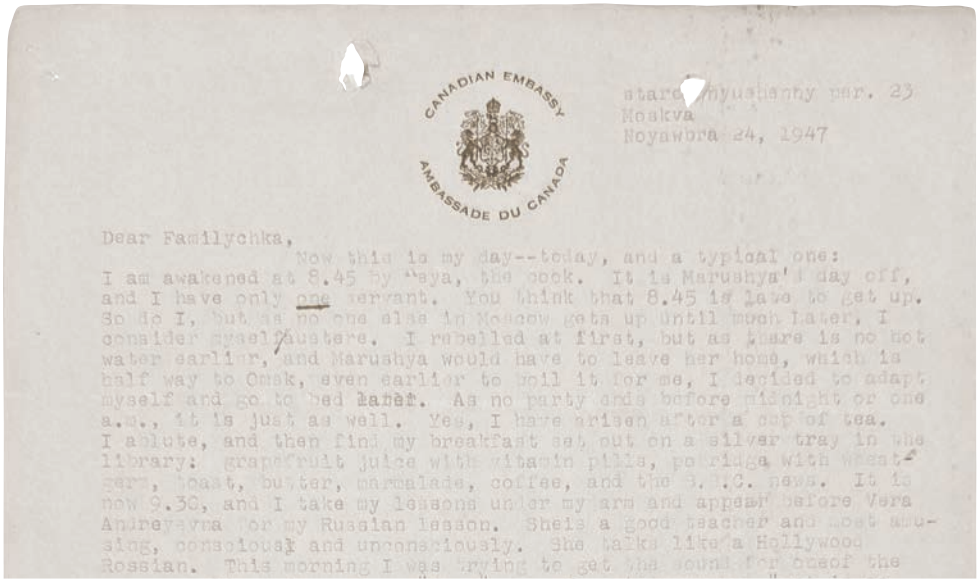
The early letters of Holmes and the Seaborns reveal their unfavourable first impressions of Moscow. While Holmes found life in the embassy comfortable, he considered Moscow "pretty shoddy." A decade later, Blair Seaborn concurred: "Though there are some lovely buildings, especially around the Kremlin, it is certainly not a beautiful city," he wrote in an early letter to his mother, in which he also lamented the long queues in stores and the quality of consumer goods.

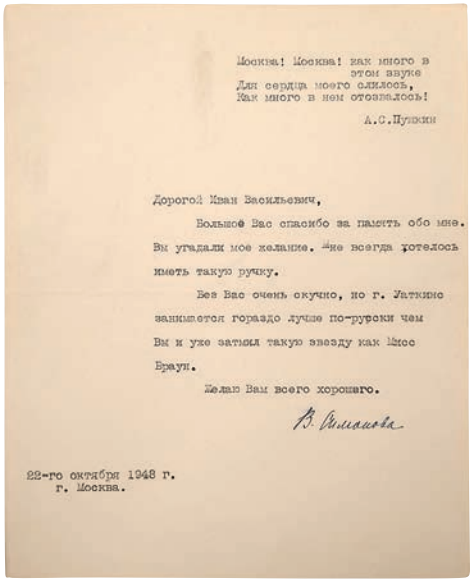
Although he did not get out of Moscow very much, Holmes enjoyed the countryside around the capital, which he compared to familiar Canadian landscapes and the paintings of Tom Thomson. Seaborn had more opportunities for travel, going on trips to Belarus, southern Russia, Kazakhstan, and Georgia, and his impressions of these regions varied. Of Belarusian villages, he wrote, "It is hard to see what benefits the Revolution has brought them as opposed to city dwellers," but he wrote positively of Georgia and its less-Russified "strong local character."

Embassy dinners and visits with other diplomats were a staple of diplomatic life, leading to what Holmes described as "a kind of small-town atmosphere" with "much gossip". The ambassador during the Seaborns' first year in Moscow, David Johnson, was unmarried and forced to resign in 1960 during an anti-gay purge,[1] so Carol took on the diplomatic responsibilities of an ambassador's wife, calling on the women of other embassies, a task she repeatedly laments in her letters, telling her parents, "I have practically finished my wretched calls on Ambassador's [sic] wives now, but horrors! they are starting to call back on me." Despite the demands of diplomacy and the challenges of life in Moscow, the Seaborns found their work meaningful and accepted an invitation to extend their posting from one year to two.

One of the attractive aspects of being a diplomat in Moscow was the cultural scene. Holmes and the Seaborns all write extensively about attending ballet, music, and theatre performances, by both Russian artists and

Above: Letters written by Carol Seaborn (left) and Blair Seaborn (right).





Above: Letters written by John Holmes (left) and Vera Andreevna (right).

visiting westerners. Ballets at the Bolshoi Theatre were a favourite, with Holmes and the Seaborns delighted to watch Galina Ulanova, whose lengthy career as a prima ballerina spanned both of their stints in the Soviet Union. The two Canadian diplomats challenged their limited Russian skills by going to the theatre, seeing Chekhov plays and adaptations of British literature, like the "Pickvisky Kloob," a Russian stage version of Charles Dickens's *The Pickwick Papers*. The Seaborn children also participated in the theatre, attending puppet theatre shows and performing in Christmas pageants at the Anglo-American School and the British Embassy's Sunday school. Holmes's papers include a report he wrote in February 1948 on Soviet culture, in which he outlines "the stultification of the creative impulse among Soviet artists," and recounts Andrei Zhdanov's recent denunciation of formalism in the music of Dmitrii Shostakovich, Sergei Prokofiev, Aram Khachaturian, and other Soviet composers.

This cultural report indicates Holmes's knowledge of current political events, but he does not address these topics in his letters. By contrast, the Seaborn letters mention many incidents during the Cold War, including the space race, the shooting down of the American U-2 spy plane in 1960, and the Cuban Missile Crisis in 1962. Though he does not divulge any diplomatic discussions, Blair's letters give insights into how he was thinking about these events. In April 1961, he wrote, "Moscow has been a pretty exciting place the last few weeks what with Yuri Gagarin circling the globe and the Cuban fiasco. Both have made the Russians feel pretty cocky, which isn't too good a thing, and they may feel emboldened to press hard on us in other places too. The problem of getting across to this country that they'll have to learn to live with the rest of us is one that will be here for a long time, certainly for my working lifetime." Carol, too, was interested in current events and their impact on Soviet citizenry, writing detailed letters about de-Stalinization, especially the removal of Stalin's name and body from the mausoleum in Red Square.

Learning Russian was a challenge for both diplomats, though one that Holmes enjoyed. He peppers his letters with Russian phrases that are more enthusiastic than grammatical, along with Russified neologisms—writing to his "dear familychka"—and sometimes signs off as "Ivan Vassilievitch," adapting his father's name, William, into a patronymic. After returning to Ottawa, Holmes received a brief letter in Russian from his Russian teacher, Vera Andreevna, saying that she was bored without him but that the new ambassador, John Watkins (1902–1964), spoke much better Russian.[2]

In an early letter, Holmes contrasts his writing with other foreigners' sensationalist accounts of the USSR: "As you know, it is in the best tradition to write a book after one week in the Soviet Union, 'Moscow, Molotov, and Me,' or 'The Real Dirt on Russia.' This will be more personal and, I hope, more modest." He and the Seaborns succeed in this personal style. Without drawing grand conclusions about Soviet society, they share their impressions, surprises, frustrations, and excitement with their families and with archival researchers. The finding aids for the Holmes and Seaborn fonds are available online, and the digitized Seaborn papers are available by request. To view these finding aids, and for more information about the Trinity College Archives, visit https://discoverarchives.library.utoronto.ca/index.php/trinity-college-archives.

ENDNOTES

1 Kinsman, Gary; Gentile, Patrizia (March 2010). *The Canadian War on Queers: National Security as Sexual Regulation,* 93–95.

2 In 1965, the University of Toronto Libraries received from the estate of Watkins five hundred volumes of Slavic literature, including several rare books now housed at the Thomas Fisher Rare Book Library. Like David Johnson, Watkins was another victim of Canada's Cold War purge of LGBTQ from Public Service.

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This issue was edited by Ksenya Kiebuzinski and Maureen Morin, and designed by Maureen Morin.

Comments should be addressed to:
Ksenya Kiebuzinski, Head
Petro Jacyk Central & East European Resource Centre
ksenya.kiebuzinski@utoronto.ca
416-978-1288

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